



**HS English I & II**

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These learning packets are filled with grade level activities to keep students engaged in learning at home. We are following the learning routines with language of instruction that students would be engaged in within the classroom setting. We have an amazing diverse language community with over 65 different languages represented across our students and families.

If you need assistance in understanding the learning activities or instructions, we recommend using these phone and computer apps listed below.



## Google Translate

- Free language translation app for Android and iPhone
- Supports text translations in 103 languages and speech translation (or conversation translations) in 32 languages
- Capable of doing camera translation in 38 languages and photo/image translations in 50 languages
- Performs translations across apps



## Microsoft Translator

- Free language translation app for iPhone and Android
- Supports text translations in 64 languages and speech translation in 21 languages
- Supports camera and image translation
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**DESTINATION EXCELLENCE**

3027 SOUTH NEW HAVEN AVENUE | TULSA, OKLAHOMA 74114

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Queridas familias:

Estos paquetes de aprendizaje tienen actividades a nivel de grado para mantener a los estudiantes comprometidos con la educación en casa. Estamos siguiendo las rutinas de aprendizaje con las palabras que se utilizan en el salón de clases.

Tenemos una increíble y diversa comunidad de idiomas con más de 65 idiomas diferentes representados en nuestros estudiantes y familias.

Si necesita ayuda para entender las actividades o instrucciones de aprendizaje, le recomendamos que utilice estas aplicaciones de teléfono y computadora que se enlistan a continuación:



## Google Translate

- Aplicación de traducción de idiomas para Android y iPhone (gratis)
- Traducciones de texto en 103 idiomas y traducción de voz (o traducciones de conversación) en 32 idiomas
- Traducción a través de cámara en 38 idiomas y traducciones de fotos / imágenes en 50 idiomas
- Realiza traducciones entre aplicaciones



## Microsoft Translator

- Aplicación de traducción para iPhone y Android (gratis)
- Traducciones de texto en 64 idiomas y traducción de voz en 21 idiomas
- Traducción a través de la cámara y traducción de imágenes
- Permite compartir la traducción entre aplicaciones

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# English I

## Week of April 20

Choose one text of the two below.

Read, annotate, and answer questions as directed in the document.

Option 1	"President Obama's National Address to Schoolchildren"
Option 2	"At the Head of Her Class, and Homeless"

After you've read one of the pieces above, imagine a class discussion about the text. Think about how you would answer the following questions and what evidence you would use from the text to support your answers.

- a. Use evidence from the text to explain whether hardship is important in building resilience.
- b. How does this text help you explore the idea of resilience?

## Week of April 27

Choose one text of the two below.

Read, annotate, and answer questions as directed in the document.

Option 1	"Why Do People Follow the Crowd?"
Option 2	"The Third Wave"

After you've read one of the pieces above, imagine a class discussion about the text. Think about how you would answer the following questions and what evidence you would use from the text to support your answers.

- a. Is it better to follow the crowd or to be your own person? How does following the crowd help a person to become more resilient?
- b. How does this text help you explore the idea of resilience?

Name: \_\_\_\_\_ Class: \_\_\_\_\_

# **President Obama's National Address to America's Schoolchildren**

By President Barack Obama  
2009

*President Barack Obama addressed students across America from Wakefield High School to discuss the importance of education. While President Obama discussed the roles of parents, teachers, and the government, he explains the role of students in the education system. As you read, take notes on why President Obama believes education is important in America.*

[1] Hello, everybody! Thank you. Thank you. Thank you, everybody. All right, everybody go ahead and have a seat. How is everybody doing today? How about Tim Spicer?<sup>1</sup> I am here with students at Wakefield High School in Arlington, Virginia. And we've got students tuning in from all across America, from kindergarten through 12th grade. And I am just so glad that all could join us today. And I want to thank Wakefield for being such an outstanding host. Give yourselves a big round of applause.



*"P101909PS-0253" by Pete Souza is in the public domain.*

I know that for many of you, today is the first day of school. And for those of you in kindergarten, or starting middle or high school, it's your first day in a new school, so it's understandable if you're a little nervous. I imagine there are some seniors out there who are feeling pretty good right now with just one more year to go. And no matter what grade you're in, some of you are probably wishing it were still summer and you could've stayed in bed just a little bit longer this morning.

I know that feeling. When I was young, my family lived overseas. I lived in Indonesia for a few years. And my mother, she didn't have the money to send me where all the American kids went to school, but she thought it was important for me to keep up with an American education. So she decided to teach me extra lessons herself, Monday through Friday. But because she had to go to work, the only time she could do it was at 4:30 in the morning.

Now, as you might imagine, I wasn't too happy about getting up that early. And a lot of times, I'd fall asleep right there at the kitchen table. But whenever I'd complain, my mother would just give me one of those looks and she'd say, "This is no picnic for me either, buster."

[5] So I know that some of you are still adjusting to being back at school. But I'm here today because I have something important to discuss with you. I'm here because I want to talk with you about your education and what's expected of all of you in this new school year.

Now, I've given a lot of speeches about education. And I've talked about responsibility a lot.

1. The Wakefield High School student who introduced President Obama

I've talked about teachers' responsibility for inspiring students and pushing you to learn.

I've talked about your parents' responsibility for making sure you stay on track, and you get your homework done, and don't spend every waking hour in front of the TV or with the Xbox.

I've talked a lot about your government's responsibility for setting high standards, and supporting teachers and principals, and turning around schools that aren't working, where students aren't getting the opportunities that they deserve.

- [10] But at the end of the day, we can have the most dedicated teachers, the most supportive parents, the best schools in the world — and none of it will make a difference, none of it will matter unless all of you fulfill your responsibilities, unless you show up to those schools, unless you pay attention to those teachers, unless you listen to your parents and grandparents and other adults and put in the hard work it takes to succeed. That's what I want to focus on today: the responsibility each of you has for your education.

I want to start with the responsibility you have to yourself. Every single one of you has something that you're good at. Every single one of you has something to offer. And you have a responsibility to yourself to discover what that is. That's the opportunity an education can provide.

Maybe you could be a great writer — maybe even good enough to write a book or articles in a newspaper — but you might not know it until you write that English paper — that English class paper that's assigned to you. Maybe you could be an innovator<sup>2</sup> or an inventor — maybe even good enough to come up with the next iPhone or the new medicine or vaccine — but you might not know it until you do your project for your science class. Maybe you could be a mayor or a senator or a Supreme Court justice — but you might not know that until you join student government or the debate team.

And no matter what you want to do with your life, I guarantee that you'll need an education to do it. You want to be a doctor, or a teacher, or a police officer? You want to be a nurse or an architect, a lawyer or a member of our military? You're going to need a good education for every single one of those careers. You cannot drop out of school and just drop into a good job. You've got to train for it and work for it and learn for it.

And this isn't just important for your own life and your own future. What you make of your education will decide nothing less than the future of this country. The future of America depends on you. What you're learning in school today will determine whether we as a nation can meet our greatest challenges in the future.

- [15] You'll need the knowledge and problem-solving skills you learn in science and math to cure diseases like cancer and AIDS, and to develop new energy technologies and protect our environment. You'll need the insights and critical-thinking skills you gain in history and social studies to fight poverty and homelessness, crime and discrimination, and make our nation more fair and more free. You'll need the creativity and ingenuity<sup>3</sup> you develop in all your classes to build new companies that will create new jobs and boost our economy.

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2. **Innovator (noun):** a person who introduces new methods, ideas, or products

3. **Ingenuity (noun):** the quality of being clever, original, and inventive

We need every single one of you to develop your talents and your skills and your intellect so you can help us old folks solve our most difficult problems. If you don't do that — if you quit on school — you're not just quitting on yourself, you're quitting on your country.

Now, I know it's not always easy to do well in school. I know a lot of you have challenges in your lives right now that can make it hard to focus on your schoolwork.

I get it. I know what it's like. My father left my family when I was two years old, and I was raised by a single mom who had to work and who struggled at times to pay the bills and wasn't always able to give us the things that other kids had. There were times when I missed having a father in my life. There were times when I was lonely and I felt like I didn't fit in.

So I wasn't always as focused as I should have been on school, and I did some things I'm not proud of, and I got in more trouble than I should have. And my life could have easily taken a turn for the worse.

- [20] But I was — I was lucky. I got a lot of second chances, and I had the opportunity to go to college and law school and follow my dreams. My wife, our First Lady Michelle Obama, she has a similar story. Neither of her parents had gone to college, and they didn't have a lot of money. But they worked hard, and she worked hard, so that she could go to the best schools in this country.

Some of you might not have those advantages. Maybe you don't have adults in your life who give you the support that you need. Maybe someone in your family has lost their job and there's not enough money to go around. Maybe you live in a neighborhood where you don't feel safe, or have friends who are pressuring you to do things you know aren't right.

But at the end of the day, the circumstances of your life — what you look like, where you come from, how much money you have, what you've got going on at home — none of that is an excuse for neglecting your homework or having a bad attitude in school. That's no excuse for talking back to your teacher, or cutting class, or dropping out of school. There is no excuse for not trying.

Where you are right now doesn't have to determine where you'll end up. No one's written your destiny for you, because here in America, you write your own destiny. You make your own future.

That's what young people like you are doing every day, all across America.

- [25] Young people like Jazmin Perez, from Roma, Texas. Jazmin didn't speak English when she first started school. Neither of her parents had gone to college. But she worked hard, earned good grades, and got a scholarship to Brown University — is now in graduate school, studying public health, on her way to becoming Dr. Jazmin Perez.

I'm thinking about Andoni Schultz, from Los Altos, California, who's fought brain cancer since he was three. He's had to endure all sorts of treatments and surgeries, one of which affected his memory, so it took him much longer — hundreds of extra hours — to do his schoolwork. But he never fell behind. He's headed to college this fall.

And then there's Shantell Steve, from my hometown of Chicago, Illinois. Even when bouncing from foster home to foster home in the toughest neighborhoods in the city, she managed to get a job at a local health care center, start a program to keep young people out of gangs, and she's on track to graduate high school with honors and go on to college.

And Jazmin, Andoni, and Shantell aren't any different from any of you. They face challenges in their lives just like you do. In some cases they've got it a lot worse off than many of you. But they refused to give up. They chose to take responsibility for their lives, for their education, and set goals for themselves. And I expect all of you to do the same.

That's why today I'm calling on each of you to set your own goals for your education — and do everything you can to meet them. Your goal can be something as simple as doing all your homework, paying attention in class, or spending some time each day reading a book. Maybe you'll decide to get involved in an extracurricular activity or volunteer in your community. Maybe you'll decide to stand up for kids who are being teased or bullied because of who they are or how they look, because you believe, like I do, that all young people deserve a safe environment to study and learn. Maybe you'll decide to take better care of yourself so you can be more ready to learn. And along those lines, by the way, I hope all of you are washing your hands a lot, and that you stay home from school when you don't feel well, so we can keep people from getting the flu this fall and winter.

[30] But whatever you resolve to do, I want you to commit to it. I want you to really work at it.

I know that sometimes you get that sense from TV that you can be rich and successful without any hard work — that your ticket to success is through rapping or basketball or being a reality TV star. Chances are you're not going to be any of those things.

The truth is, being successful is hard. You won't love every subject that you study. You won't click with every teacher that you have. Not every homework assignment will seem completely relevant to your life right at this minute. And you won't necessarily succeed at everything the first time you try.

That's okay. Some of the most successful people in the world are the ones who've had the most failures. J.K. Rowling's — who wrote *Harry Potter* — her first Harry Potter book was rejected 12 times before it was finally published. Michael Jordan was cut from his high school basketball team. He lost hundreds of games and missed thousands of shots during his career. But he once said, "I have failed over and over and over again in my life. And that's why I succeed."

These people succeeded because they understood that you can't let your failures define you — you have to let your failures teach you. You have to let them show you what to do differently the next time. So if you get into trouble, that doesn't mean you're a troublemaker, it means you need to try harder to act right. If you get a bad grade, that doesn't mean you're stupid, it just means you need to spend more time studying.

[35] No one's born being good at all things. You become good at things through hard work. You're not a varsity athlete the first time you play a new sport. You don't hit every note the first time you sing a song. You've got to practice. The same principle applies to your schoolwork. You might have to do a math problem a few times before you get it right. You might have to read something a few times before you understand it. You definitely have to do a few drafts of a paper before it's good enough to hand in.



Don't be afraid to ask questions. Don't be afraid to ask for help when you need it. I do that every day. Asking for help isn't a sign of weakness, it's a sign of strength because it shows you have the courage to admit when you don't know something, and that then allows you to learn something new. So find an adult that you trust — a parent, a grandparent or teacher, a coach or a counselor — and ask them to help you stay on track to meet your goals.

And even when you're struggling, even when you're discouraged, and you feel like other people have given up on you, don't ever give up on yourself, because when you give up on yourself, you give up on your country.

The story of America isn't about people who quit when things got tough. It's about people who kept going, who tried harder, who loved their country too much to do anything less than their best.

It's the story of students who sat where you sit 250 years ago and went on to wage a revolution, and they founded this nation. Young people. Students who sat where you sit 75 years ago who overcame a Depression and won a world war; who fought for civil rights and put a man on the moon. Students who sat where you sit 20 years ago who founded Google and Twitter and Facebook and changed the way we communicate with each other.

- [40] So today, I want to ask all of you, what's your contribution going to be? What problems are you going to solve? What discoveries will you make? What will a President who comes here in 20 or 50 or 100 years say about what all of you did for this country?

Now, your families, your teachers, and I are doing everything we can to make sure you have the education you need to answer these questions. I'm working hard to fix up your classrooms and get you the books and the equipment and the computers you need to learn. But you've got to do your part, too. So I expect all of you to get serious this year. I expect you to put your best effort into everything you do. I expect great things from each of you. So don't let us down. Don't let your family down or your country down. Most of all, don't let yourself down. Make us all proud.

Thank you very much, everybody. God bless you. God bless America. Thank you.

*"President Obama's National Address to America's Schoolchildren" by Barack Obama (2009) is in the public domain.*

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement identifies the central idea of the text?
  - A. Teachers should understand that some students come from difficult backgrounds, and teachers should support them more.
  - B. President Obama wants students to focus on education like he did so they will have the knowledge they need to run the country one day.
  - C. By getting a good education, students can avoid repeating the same mistakes their parents made that prevented them from meeting their potential.
  - D. Focusing on education, despite any challenges one may face, is a personal responsibility and the key to the nation's future success.
  
2. PART B: Which quote from the text best supports the answer to Part A?
  - A. "I'm here because I want to talk with you about your education and what's expected of all of you in this new school year." (Paragraph 5)
  - B. "And this isn't just important for your own life and your own future. What you make of your education will decide nothing less than the future of this country." (Paragraph 14)
  - C. "Neither of her parents had gone to college, and they didn't have a lot of money. But they worked hard, and she worked hard, so that she could go to the best schools" (Paragraph 20)
  - D. "Maybe you don't have adults in your life who give you the support that you need." (Paragraph 21)
  
3. PART A: How does paragraph 29 contribute to the development of ideas in the text?
  - A. It criticizes students for not being more involved in school.
  - B. It suggests actions students can take in school to pursue their future careers.
  - C. It reminds students that their future is at stake if they quit trying in school.
  - D. It encourages students to set goals and take responsibility for their education.
  
4. PART B: Which detail from the text best supports the answer to Part A?
  - A. "They chose to take responsibility for their lives, for their education, and set goals for themselves. And I expect all of you to do the same." (Paragraph 28)
  - B. "I hope all of you are washing your hands a lot, and that you stay home from school when you don't feel well" (Paragraph 29)
  - C. "I know that sometimes you get that sense from TV that you can be rich and successful without any hard work" (Paragraph 31)
  - D. "And you won't necessarily succeed at everything the first time you try." (Paragraph 32)

5. PART A: Which statement best describes the relationship between education and a student's future?
- A. Students have to get an education so they can fail, because without failure you can't succeed.
  - B. Students who think about the future of America are the best students.
  - C. Students can prepare for their future careers by first exploring their talents in school.
  - D. Students who pursue careers in sports or entertainment will never succeed.
6. PART B: Which paragraph from the text best supports the answer to PART A?
- A. Paragraph 12
  - B. Paragraph 16
  - C. Paragraph 31
  - D. Paragraph 34
7. How does President Barack Obama express his point of view on students pursuing education? Cite evidence from the text to support your answer.

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## Discussion Questions

**Directions: Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.**

1. Have you ever come across obstacles that made it difficult to perform your best in school? How did you overcome these obstacles?
2. Do you agree with President Obama – do you think “the future of America depends on you” (Paragraph 14)? Why or why not?
3. In the context of the text, what is the goal of education? What different reasons does President Obama give for pursuing an education in the United States? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.
4. In the context of the text, why do people succeed? How does President Obama think education contributes to success? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

## At The Head of Her Class, and Homeless

By NPR Staff  
2014

*In June 2014, NPR published this story about Rashema Melson. At the time, Melson was a homeless high school senior at Anacostia High School in Washington, D.C. She is now a student at Georgetown University. As you read, identify what obstacles Nelson faced and how she overcame them.*

- [1] On Wednesday, Rashema Melson will graduate at the top of her class as the valedictorian of Anacostia High School in Washington, D.C. She's headed to Georgetown University this fall on a full scholarship. Melson has excelled at her homework — but for the past six years, she hasn't had a home to do that work in. She currently lives in the D.C. General Homeless Shelter along with her mother and two brothers. The shelter houses up to 300 adults and 500 children and has come under scrutiny for its poor conditions.



["Sleeping #4"](#) by Devin Smith is licensed under CC BY 2.0.

Melson, 18, tells NPR's Audie Cornish that after school, a typical night involves reluctantly heading back to the shelter around 9:30 p.m.

"I try to stay out as late as possible," she says. "I wouldn't say it's my favorite place."

Among the many frustrations of shelter life are long security checks and noise. Because of the second, she would often wake up in the middle of the night just to do her homework in peace. Melson says she didn't keep her homelessness a secret from classmates — but didn't offer up the information either.

- [5] "I don't like sharing with kids because they start to pity you or they start to look at you in a different way," she says. "And I feel like, 'Hey, I'm just like the rest of you. I come in to get an education.'"

Even Melson isn't sure how she's managed to successfully juggle school (a 4.0 GPA), athletics (cross-country, track, volleyball) and homelessness. "I just know when I have a goal, I try not to let anything get in the way," she says.

That goal, even before becoming homeless, has been to graduate from medical school and become a forensic pathologist.<sup>1</sup> She says her father's murder when she was a baby inspired her to pursue the career.

But it's never been easy.

1. A forensic pathologist is a person that determines the cause of a person's death by examining their corpse.

"Along the way, we stumbled and we started struggling as a family," she says.

- [10] When those struggles began, she considered quitting sports and getting a job. But her coaches and teachers convinced her otherwise.

"They were just like, 'Don't worry, you're doing the best you can — keep it up, just do what you have to do,'" she says. "They were always there for me. They took a lot of stress from my mind."

But she says she still worries about what will happen to her family after she heads off to college in the fall, even if the campus is just a few miles away. She's hopeful her younger brother, who's 14 years old and a talented athlete, will continue to find a haven in sports.

In the meantime, she has advice for other homeless kids: Don't let your situation define you.

"I would just say keep your head up because you never know what's going to happen," she says. "You just have to have hope and faith and don't let it change who you are. Don't become ashamed and don't be embarrassed. And just know who you are inside. Just because you live in a shelter — that's not who you are, that's just where you reside at for the moment."

- [15] She says it's the best advice she can give; it's what she tells herself.

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## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. Which of the following best identifies the central idea of the article? [RI.2]
  - A. A homeless high school student is motivated to help support her fellow students get scholarships for college.
  - B. The best way to succeed in school is to study hard in and out of the classroom.
  - C. Scholarships should be given to homeless high school students who excel both in and out of the classroom.
  - D. A high school student perseveres through the difficulties of homelessness and is awarded a full college scholarship.
  
2. Part A: What does the word “reluctantly” most closely mean as it is used in paragraph 2? [RI.4]
  - A. unenthusiastically
  - B. patiently
  - C. surprisingly
  - D. angrily
  
3. PART B: Which of the following phrases from the text best supports the answer to Part A? [RI.1]
  - A. “The shelter houses up to 300 adults and 500 children” (Paragraph 2)
  - B. “I wouldn’t say it’s my favorite place.” (Paragraph 3)
  - C. “she would often wake up in the middle of the night” (Paragraph 4)
  - D. “Melson says she didn’t keep her homelessness a secret from classmates” (Paragraph 4)
  
4. Which statement best describes Rashema Melson’s plans for college? [RI.3]
  - A. Melson wishes that she could go to college, but she is instead planning on staying at home to support her family.
  - B. Melson is attending a college that is far from home because she wants to try to forget about her rough childhood.
  - C. Melson wants to go to college so that she can start a homeless shelter that is more helpful than the one where she lived.
  - D. Melson is attending college with a scholarship and already has plans about what to do after graduating.

5. How does paragraph 14 contribute to the development of ideas in the article? [RI.5]

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## Discussion Questions

**Directions:** Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.

1. In your opinion, what is the primary reason Rahema succeeded? Cite evidence in your answer.
2. Do you believe that our culture tends to expect more or less of people who are experiencing hardships? Why?
3. According to the National Alliance to End Homelessness, in January 2014, there were 578,424 people experiencing homelessness on any given night in America. Pretend you are a consultant to the National Alliance to End Homelessness. What is your proposal to reduce these numbers?
4. Why do you think Rashema was so driven to excel in school? In general, what is the goal of education? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

# Why Do People Follow The Crowd?

By ABC News  
January 12, 2006

*Dr. Gregory Berns, a professor of behavioral science, conducted several experiments for the purpose of answering an age-old question: Why do people follow the crowd? ABC's Primetime recreated two of these experiments using several unsuspecting people. As you read, take notes on what evidence the authors use to support their claims.*

- [1] It was a classic episode on the old *Candid Camera* show – people getting on an elevator and turning backward just because everyone else did, and we all laughed. We laughed again during the movie *Mean Girls*, when an act of teenage revenge – cutting nasty Queen Bee Regina's T-shirt during gym class (an act meant to insult her) – became a school fashion trend instead.

It turns out the joke is on us. These two examples illustrate something that we humans don't like to admit about ourselves: We follow the pack. Like birds in a flock or sheep in a pasture, we follow – sometimes at our own peril.<sup>1</sup>

But why are people so conformist?<sup>2</sup> That is the question that Dr. Gregory Berns, an associate professor of psychiatry and behavioral sciences at Atlanta's Emory University, tried to answer in a recent groundbreaking experiment and paper.

*Primetime* set up its own demonstration recreating Berns' work.



"3D" by trash world is licensed under CC BY-NC-ND 2.0.

## Failing a Test

- [5] We gathered a group of people together for a test of "visual perception." The actual test was simple – to mentally rotate some 3-D shapes and compare them to see whether they were the same or different.

First, the volunteers wrote down their answers to 10 questions privately. But then they had to give the next series of answers out loud for everyone to hear.

1. **Peril (noun):** great danger  
2. **Conformist (adjective):** behaving or thinking like everyone else rather than doing things that are original

But this test came with a twist. One of the participants, Jocelyn, was in on the experiment, with the answers in her hand. Everyone else had been told to follow her lead, except for one participant, Tony. He's the only person in the room not in the know. He was being set up to see whether he would follow the pack.

When the group gave the right answer, Tony agreed. And when everyone gave the wrong answer – Tony still agreed.

Unwittingly,<sup>3</sup> Tony had demonstrated Berns' point precisely. The group's influence on Tony profoundly altered the results: He went from 90 percent on his written test to 10 percent when he heard the others' answers.

[10] "You know, five people are seeing it and I'm not. ... I just went along with the answers," Tony said.

Tony wasn't alone. *Primetime* put seven other unsuspecting test subjects on the hot seat. Barbara, for example, got 70 percent on the written test, but her score fell to 30 percent when she listened to others' answers.

"I think I tend to do that, doubt myself when everyone else has their own opinion," Barbara said.

David and Graham, unlike the others, gave the right answers, even when the group didn't.

"I wanted to go with what I felt was the correct answer, and trust myself, and that's what I did," Graham said.

## Social Graces

[15] *Primetime* tried out another scenario, this time in a more social, relaxed setting. We invited a group of strangers to Jean George's Asian restaurant in lower Manhattan for a fabulous dinner – and a surprise.

Party planner Colin Cowie and his friend, Donna D'Cruz, were in on the experiment. Their role was to exhibit outlandish behavior most people wouldn't dream of while out at dinner with a group of strangers.

Cowie and D'Cruz licked their fingers, a dinner table no-no. Cowie picked his teeth. The guests initially seemed not to take the bait – until dessert rolled around.

D'Cruz told everyone they should pick up pieces of mango face first, using their mouth. Eventually, people who were total strangers at the beginning of the evening were passing fruit back and forth, mouth to mouth.

Only Harold and Maria, a Canadian couple, passed on the gustatory familiarity. Finally, Harold was the only one who dared to ask, what is the point of the dinner?

[20] Cowie explained the experiment to the group. "I think because we broke the rules, and we made things possible at the table, several of you followed suit with it."

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3. **Unwittingly** (*adverb*): without realizing; without being aware

One woman at the table said: "I think the majority of people will look to see what others are doing and follow their example."

## Conforming Can Have Dangerous Consequences

Both of these tests are examples of our human need to conform. In fact, Berns' experiment is a variation of one done many years ago by another scientist trying to decipher<sup>4</sup> an extremely vicious instance of conformity – why so many Germans followed Adolf Hitler down the path to death and destruction. Berns says there are two ways to explain conformist behavior.

"One is that they know what their eyes are telling them, and yet they choose to ignore it, and go along with the group to belong to the group," he said.

The second explanation is that hearing other opinions – even if they are wrong – can actually change what we see, distorting<sup>5</sup> our own perceptions.

- [25] Berns wanted to see what was happening in the brain during his experiment. Using an fMRI,<sup>6</sup> Berns found that, during the moment of decision, his subjects' brains lit up not in the area where thinking takes place, but in the back of the brain, where vision is interpreted.

Essentially, their brains were scrambling messages – people actually believed what others told them they were seeing, not what they saw with their own eyes.

"What that suggests is that, what people tell you – if enough people are telling you – can actually get mixed in with what your own eyes are telling you," Berns said.

And for those who went against the group, there was another intriguing result: Their brains lit up in a place called the amygdala, which Berns calls "the fear center of the brain."

"And what we are seeing here, we think, is the fear of standing alone," Berns said.

- [30] So why do people follow the pack no matter how ridiculous it seems? Perhaps it's not so much about good and evil, right and wrong, smart or stupid. It might be, as Berns' experiment suggests, that our brains get confused between what it sees and what others tell us.

Just knowing that might help us guard against it.

*"Why Do People Follow the Crowd?" from [www.abcnews.com](http://www.abcnews.com), © ABC News. Reprinted with permission, all rights reserved.*

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4. **Decipher (verb):** to work out what something says or means, even though it is very difficult to read or understand  
5. **Distort (verb):** to pull or twist out of shape; to give a misleading or false account or impression of  
6. Functional magnetic resonance imaging or functional MRI (fMRI) is a procedure that measures brain activity.

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. Which of the following best describes a central idea of the text? [RI.2]
  - A. Experiments reveal that people's behavior is greatly influenced by their desire to conform.
  - B. The Nazi's used behavioral experiments to trick German citizens into following the laws that most recognized as immoral.
  - C. An overwhelming desire to fit in encourages people to display bizarre behavior at restaurants.
  - D. People are unable to resist the desire to follow the crowd because it is part of human psychology.
  
2. PART A: What is meant by the word "gustatory" as it is used in paragraph 19? [RI.4]
  - A. acting strangely
  - B. related to eating
  - C. being reserved and polite
  - D. following what others do
  
3. PART B: Which detail from the text best supports the answer to Part A? [RI.1]
  - A. "outlandish behavior most people wouldn't dream of" (Paragraph 16)
  - B. "people who were total strangers at the beginning of the evening were passing fruit back and forth, mouth to mouth." (Paragraph 18)
  - C. "Cowie explained the experiment to the group" (Paragraph 20)
  - D. "'the majority of people will look to see what others are doing and follow their example.'" (Paragraph 21)
  
4. What is the relationship between the Primetime experiments and the Germans who followed Adolf Hitler? [RI.3]
  - A. The experiments reveal the human desire to conform and explain why the Germans were willing to follow Hitler.
  - B. They both demonstrate that even under extreme pressure, some people will resist and do what they think is right.
  - C. The experiments reveal that both that the Germans who followed Adolf Hitler and the people in the experiments cannot be held responsible for following the crowd.
  - D. The experiments illustrate that the Germans were wrong to follow Adolf Hitler, just like the people in the experiment were wrong to follow the crowd.

5. How do paragraphs 1-2 contribute to the development of ideas in the text? [RI.5]

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Name: \_\_\_\_\_ Class: \_\_\_\_\_

# The Third Wave

By CommonLit Staff  
From Wikipedia • 2015

*In 1967, history teacher Ron Jones conducted a social experiment with the students in his class at Cubberley High School in Palo Alto, CA. He was the only person who knew it was an experiment, and by the fifth day, it had gotten out of control. As you read, take notes in the margins on the experiment and what might have appealed to the students to join the Third Wave.*

## Background

- [1] The Third Wave experiment took place at Cubberley High School in Palo Alto, California during the first week of April 1967. History teacher Ron Jones, finding himself unable to explain to his students how people throughout history followed the crowd even when terrible things were happening, decided to demonstrate it to his students through an experiment. Jones announced that he was starting a movement aimed to eliminate democracy. Jones named the movement "The Third Wave" as a symbol of strength, referring to the mythical belief that the third in a series of waves is the strongest. One of the central points of this movement was that democracy's main weakness is that it favors the individual over the whole community. Jones emphasized this main point of the movement when he created this catchy motto: "Strength through discipline, strength through community, strength through action, strength through pride."



"Reichsgründungsfeier, Schulkasse" is licensed under .

## The Experiment

Jones started the first day of the experiment emphasizing simple things like proper seating, and drilled the students extensively until they got it right. He then proceeded to enforce strict classroom discipline by emerging as an authoritarian<sup>1</sup> figure. This resulted in dramatic improvements to the efficiency, or orderliness, of the class. The first day's session ended with only a few rules. Jones intended it to be a one-day experiment. Students had to be sitting at attention before the second bell, had to stand up to ask or answer questions and had to do it in three words or fewer, and were required to preface<sup>2</sup> each remark with "Mr. Jones." As the week went on, Jones' class transformed into a group with a supreme sense of discipline and community. Jones made up a salute resembling that of the Nazi regime and ordered class members to salute each other even outside the class. They all obeyed this command.

1. **Authoritarian (adjective):** severe, controlling, all-powerful  
2. **Preface (verb):** to begin



After only three days, the experiment took on a life of its own, with students from all over the school joining in. The class expanded from initial 30 students to 43 attendees. All of the students showed drastic improvement in their academic skills and tremendous motivation. All of the students were issued a member card and each of them received a special assignment, like designing a Third Wave Banner, stopping non-members from entering the class, or other tasks to bring honor to the movement. Jones instructed the students on how to initiate new members, and by the end of the day the movement had over 200 participants. Jones was surprised that some of the students started reporting to him when other members of the movement failed to abide by the rules. ;

By the fourth day of the experiment, the students became increasingly involved in the project and their discipline and loyalty to the project was so outstanding that Jones felt it was slipping out of control. He decided to terminate the movement, so he lied to students by announcing that the Third Wave was a part of a nationwide movement and that on the next day a presidential candidate of the movement would publicly announce its existence on television. Jones ordered students to attend a noon rally on Friday to witness the announcement.

- [5] At the end of the week, instead of a televised address of their leader, the students were presented with a blank channel. After a few minutes of waiting, Jones announced that they had been a part of an experiment to demonstrate how people willingly create a sense of superiority over others, and how this can lead people to justify doing horrible things in the name of the state's honor.

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: How did Ron Jones frame the goal of the Third Wave to his students? [RI.6]
  - A. Jones stated that the goal of the Third Wave was to eliminate democracy, but because he clearly framed it as an experiment, more students willingly joined.
  - B. Jones framed it so the Third Wave's goal was to create unity (throughout the school), even though this was done through exclusionary and authoritative means.
  - C. The Third Wave's goal was to eliminate democracy; Jones justified this by stating that democracy was weak because it focused on the individual rather than the community.
  - D. The Third Wave's goal was to create order in class through discipline and authority, however, Jones framed it as strengthening students' grades and participation in class.
  
2. PART B: Which of the following quotes best supports the answer to Part A? [RI.1]
  - A. "History teacher Ron Jones, finding himself unable to explain to his students how people throughout history followed the crowd even when terrible things were happening, decided to demonstrate it to his students through an experiment." (Paragraph 1)
  - B. "Jones announced that he was starting a movement aimed to eliminate democracy.... One of the central points of this movement was that democracy's main weakness is that it favors the individual over the whole community." (Paragraph 1)
  - C. "Jones emphasized this main point of the movement when he created this catchy motto: "Strength through discipline, strength through community, strength through action, strength through pride.'" (Paragraph 1)
  - D. "He then proceeded to enforce strict classroom discipline by emerging as an authoritarian figure. This resulted in dramatic improvements to the efficiency, or orderliness, of the class." (Paragraph 2)
  
3. Which of the following best describes the appeal of the Third Wave's motto? [RI.4]
  - A. The simplicity of the motto is what likely appealed most to the students, as they cared little about the class anyway.
  - B. The repetition is what likely appealed to students because it resembles a chant, and this made the students feel more important.
  - C. The motto was likely appealing to students because it focused on pride and on the strength of the individual.
  - D. The repetition is not only audibly appealing, but the emphasis on "strength" suggests one would become stronger through the movement.

4. How is the Third Wave salute a key detail in the experiment and in the text's central ideas? [RI.5] [RI.2]
- A. The salute resembled that of the Nazi regime; Jones did this because he wanted to see if students were experts on the Nazis.
  - B. The students were required to salute each other outside of class, and this was the key reason why more kids eventually joined the Third Wave.
  - C. The students were required to salute each other; even without the authority figure present (Jones), using a gesture similar to the Nazi salute, they still followed orders and the crowd.
  - D. The salute resembled that of the Nazi regime; Jones designed it like that as an interactive section to his history lessons, showing that the education can always be applied to real life.
5. Summarize how the Third Wave developed over such a short period of time and why the experiment was ended. [RI.3] [RI.2]

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## Discussion Questions

**Directions: Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.**

1. Do you think an experiment like this would work at your school? Why or why not?
2. Do you think this experiment would have turned out differently if the subjects had been adults instead of high school students? Explain your answer.
3. In the context of this passage, why do people follow the crowd? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.

# English II

## Week of April 20

Choose one text of the two below.

Read, annotate, and answer questions as directed in the document.

Option 1	"The War Works Hard"
Option 2	"The Yellow Wallpaper"

After you've read one of the pieces above, imagine a class discussion about the text. Think about how you would answer the following questions and what evidence you would use from the text to support your answers.

- A theme can apply in its context in the story or poem and also apply to people who live in different times and different contexts. How does one theme of this piece apply to another wartime (option 1) or to other women living in another place or time (option 2)?
- How does this text help you explore the idea of resilience?

## Week of April 27

Choose one text of the two below.

Read, annotate, and answer questions as directed in the document.

Option 1	"Morality as Anti-Nature"
Option 2	"The Tonya Harding and Nancy Kerrigan Scandal"

After you've read one of the pieces above, imagine a class discussion about the text. Think about how you would answer the following questions and what evidence you would use from the text to support your answers.

- Think about a time you disagreed with someone about whether an action was right or wrong. How do the ideas in this text help you understand that disagreement more fully?
- How does exploring the ideas of right and wrong help you to develop resilience?

Name: \_\_\_\_\_ Class: \_\_\_\_\_

## The War Works Hard

By Dunya Mikhail  
From The War Works Hard • 2005

*Born and raised in Iraq, Dunya Mikhail (1965—) has written much about the wars she lived through in her home country. As a journalist and poet in Baghdad, her writing was considered “subversive” by former dictator Saddam Hussein. In 1996 she was forced to flee the country after facing threats and harassment from the government. As you read, take note of the imagery and tone of the poem.*

- [1] How magnificent the war is!  
How eager and efficient!  
Early in the morning  
it wakes up the sirens  
[5] and dispatches ambulances  
to various places  
swings corpses through the air  
rolls stretchers to the wounded  
summons rain from the eyes of mothers.  
[10] It produces the most questions  
in the minds of children  
and urges families to emigrate.



"World War II - Tobruk" is licensed under CC BY-NC 2.0.

- The war continues working, day and night.  
It inspires tyrants  
[15] to deliver long speeches  
awards medals to generals  
and themes to poets.  
It contributes to the industry  
of artificial limbs  
[20] provides food for flies  
adds pages to the history books  
achieves equality  
between killer and killed  
teaches lovers to write letters  
[25] accustoms young women to waiting  
fills the newspapers  
with articles and pictures  
builds new houses  
for the orphans  
[30] invigorates the coffin makers  
gives grave diggers  
a pat on the back  
and paints a smile on the leader's face.  
It works with unparalleled diligence!

[35] Yet no one gives it  
a word of praise.

*"The War Works Hard" from The War Works Hard, © 2005, New Directions Publishing Corp.. Reprinted with permission, all rights reserved.*

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following best states how the speaker's tone reveals his or her point of view about war? [RL.6]
- A. The speaker's amused tone reveals that he/she believes war should not be taken seriously.
  - B. The speaker's insistent tone reveals that he/she believes war is necessary to society.
  - C. The speaker's detached tone reveals that he/she is unaffected by war.
  - D. The speaker's sarcastic tone reveals that he/she believes war is cruel and destructive.

2. PART B: How does the poet's use of personification and imagery contribute to the tone mentioned in the answer to Part A? Use at least two pieces of evidence in your response. [RL.4] [RL.1]

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3. Which of the following best states the theme of this poem? [RL.2]
- A. War is necessary for society to function.
  - B. War is a beautiful thing.
  - C. War is a terrible thing.
  - D. Always praise those who are deserving.
4. PART A: What is the poet's most likely purpose for writing this poem? [RL.6]
- A. To send a message about forgiveness.
  - B. To criticize dictators and protest war.
  - C. To describe the positive aspects of war.
  - D. To show support for ending a war peacefully.



5. PART B: Which structural element of the poem best supports the answer to [RL.5] [RL.1] Part A?
- A. The division between stanza 1 and stanza 2 suggests that war creates a rift in perspectives between two enemies, despite the common destruction experienced on both sides.
  - B. The lack of rhyme scheme highlights the idea that war is necessary for the liberation of a people or nation.
  - C. The use of consistent line length conveys a sense of duty, reflecting the characterizations of war throughout the poem.
  - D. The separation of the relatively short final stanza from the rest of the poem emphasizes its significance in revealing the speaker's true attitude toward war.

## Discussion Questions

**Directions: Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.**

1. Why do you think Mikhail chose to take a satirical approach to writing a poem about war? What effect does it have on the overall message?
2. Mikhail is from Iraq, and began writing poetry during the Iran-Iraq War. She has stated in an interview with National Public Radio that she wrote "The War Works Hard" as a response to the Persian Gulf War of 1991. From what you have read about, heard about, seen, or experienced when it comes to war, is Mikhail's poem one that can be applied to most instances of war? Explain your answer using evidence from this poem, history, other literature, or your own life.
3. In the context of this poem, how are we changed by war? Explain your answer using evidence from this poem, history, other literature, or your own life.

Name: \_\_\_\_\_ Class: \_\_\_\_\_

# The Yellow Wallpaper

By Charlotte Perkins Gilman  
1892

*Charlotte Perkins Gilman (1860-1935) was an American feminist writer. At the time, her ideas were unorthodox, and her accomplishments as a feminist writer were groundbreaking. "The Yellow Wallpaper" is one of her most famous short stories, as it captures the attitudes towards women's mental health in the 19th century. As you read, take note of how the narrator's attention to the wallpaper changes, and what it might symbolize.*

It is very seldom that mere ordinary people like John and myself secure ancestral[1] halls for the summer.

A colonial mansion, a hereditary estate, I would say a haunted house, and reach the height of romantic felicity[2]—but that would be asking too much of fate!

Still I will proudly declare that there is something queer about it.

Else, why should it be let so cheaply? And why have stood so long untenanted?



["ventimiglia, italy"](#) by Heather Phillips is licensed under CC BY-NC-ND 2.0

John laughs at me, of course, but one expects that in marriage.

John is practical in the extreme. He has no patience with faith, an intense horror of superstition, and he scoffs openly at any talk of things not to be felt and seen and put down in figures.

John is a physician, and PERHAPS—I would not say it to a living soul, of course, but this is dead paper and a great relief to my mind)—PERHAPS that is one reason I do not get well faster.

You see he does not believe I am sick!

And what can one do?

If a physician of high standing, and one's own husband, assures friends and relatives that there is really nothing the matter with one but temporary nervous depression—a slight hysterical tendency—what is one to do?

My brother is also a physician, and also of high standing, and he says the same thing.

So I take phosphates or phosphites—whichever it is, and tonics, and journeys, and air, and exercise, and am absolutely forbidden to “work” until I am well again.

Personally, I disagree with their ideas.

Personally, I believe that congenial[3] work, with excitement and change, would do me good.

But what is one to do?

I did write for a while in spite of them; but it DOES exhaust me a good deal—having to be so sly about it, or else meet with heavy opposition.

I sometimes fancy that in my condition if I had less opposition and more society and stimulus—but John says the very worst thing I can do is to think about my condition, and I confess it always makes me feel bad.

So I will let it alone and talk about the house.

The most beautiful place! It is quite alone, standing well back from the road, quite three miles from the village. It makes me think of English places that you read about, for there are hedges and walls and gates that lock, and lots of separate little houses for the gardeners and people.

There is a DELICIOUS garden! I never saw such a garden—large and shady, full of box-bordered paths, and lined with long grape-covered arbors with seats under them.

There were greenhouses, too, but they are all broken now.

There was some legal trouble, I believe, something about the heirs and coheirs; anyhow, the place has been empty for years.

That spoils my ghostliness, I am afraid, but I don't care—there is something strange about the house—I can feel it.

I even said so to John one moonlight evening, but he said what I felt was a DRAUGHT, and shut the window.

I get unreasonably angry with John sometimes. I'm sure I never used to be so sensitive. I think it is due to this nervous condition.

But John says if I feel so, I shall neglect proper self-control; so I take pains to control myself—before him, at least, and that makes me very tired.

I don't like our room a bit. I wanted one downstairs that opened on the piazza[4] and had roses all over the window, and such pretty old-fashioned chintz hangings! but John would not hear of it.

He said there was only one window and not room for two beds, and no near room for him if he took another.

He is very careful and loving, and hardly lets me stir without special direction.

I have a schedule prescription for each hour in the day; he takes all care from me, and so I feel basely ungrateful not to value it more.

He said we came here solely on my account, that I was to have perfect rest and all the air I could get. "Your exercise depends on your strength, my dear," said he, "and your food somewhat on your appetite; but air you can absorb all the time." So we took the nursery at the top of the house.

It is a big, airy room, the whole floor nearly, with windows that look all ways, and air and sunshine galore. It was nursery first and then playroom and gymnasium, I should judge; for the windows are barred for little children, and there are rings and things in the walls.

The paint and paper look as if a boys' school had used it. It is stripped off—the paper—in great patches all around the head of my bed, about as far as I can reach, and in a great place on the other side of the room low down. I never saw a worse paper in my life.

One of those sprawling flamboyant patterns committing every artistic sin.

It is dull enough to confuse the eye in following, pronounced enough to constantly irritate and provoke study, and when you follow the lame uncertain curves for a little distance they suddenly commit suicide—plunge off at outrageous angles, destroy themselves in unheard of contradictions.

The color is repellent, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight.

It is a dull yet lurid orange in some places, a sickly sulphur tint in others.

No wonder the children hated it! I should hate it myself if I had to live in this room long.

There comes John, and I must put this away,—he hates to have me write a word.

We have been here two weeks, and I haven't felt like writing before, since that first day.

I am sitting by the window now, up in this atrocious[5] nursery, and there is nothing to hinder my writing as much as I please, save lack of strength.

John is away all day, and even some nights when his cases are serious.

I am glad my case is not serious!

But these nervous troubles are dreadfully depressing.

John does not know how much I really suffer. He knows there is no REASON to suffer, and that satisfies him.

Of course it is only nervousness. It does weigh on me so not to do my duty in any way!

I meant to be such a help to John, such a real rest and comfort, and here I am a comparative burden already!

Nobody would believe what an effort it is to do what little I am able,—to dress and entertain, and order things.

It is fortunate Mary is so good with the baby. Such a dear baby!

And yet I CANNOT be with him, it makes me so nervous.

I suppose John never was nervous in his life. He laughs at me so about this wall-paper!

At first he meant to repaper the room, but afterwards he said that I was letting it get the better of me, and that nothing was worse for a nervous patient than to give way to such fancies.

He said that after the wall-paper was changed it would be the heavy bedstead, and then the barred windows, and then that gate at the head of the stairs, and so on.

"You know the place is doing you good," he said, "and really, dear, I don't care to renovate the house just for a three months' rental."

"Then do let us go downstairs," I said, "there are such pretty rooms there."

Then he took me in his arms and called me a blessed little goose, and said he would go down to the cellar, if I wished, and have it whitewashed into the bargain.

But he is right enough about the beds and windows and things.

It is an airy and comfortable room as any one need wish, and, of course, I would not be so silly as to make him uncomfortable just for a whim.

I'm really getting quite fond of the big room, all but that horrid paper.

Out of one window I can see the garden, those mysterious deepshaded arbors, the riotous old-fashioned flowers, and bushes and gnarly trees.

Out of another I get a lovely view of the bay and a little private wharf[6] belonging to the estate. There is a beautiful shaded lane that runs down there from the house. I always fancy I see people walking in these numerous paths and arbors, but John has cautioned me not to give way to fancy in the least. He says that with my imaginative power and habit of story-making, a nervous weakness like mine is sure to lead to all manner of excited fancies, and that I ought to use my will and good sense to check the tendency. So I try.

I think sometimes that if I were only well enough to write a little it would relieve the press of ideas and rest me.

But I find I get pretty tired when I try.

It is so discouraging not to have any advice and companionship about my work. When I get really well, John says we will ask Cousin Henry and Julia down for a long visit; but he says he would as soon put fireworks in my pillow-case as to let me have those stimulating people about now.

I wish I could get well faster.

But I must not think about that. This paper looks to me as if it KNEW what a vicious influence it had!

There is a recurrent spot where the pattern lolls like a broken neck and two bulbous[7] eyes stare at you upside down.

I get positively angry with the impertinence[8] of it and the everlastingness. Up and down and sideways they crawl, and those absurd, unblinking eyes are everywhere. There is one place where two breadths didn't match, and the eyes go all up and down the line, one a little higher than the other.

I never saw so much expression in an inanimate thing before, and we all know how much expression they have! I used to lie awake as a child and get more entertainment and terror out of blank walls and plain furniture than most children could find in a toy store.

I remember what a kindly wink the knobs of our big, old bureau used to have, and there was one chair that always seemed like a strong friend.

I used to feel that if any of the other things looked too fierce I could always hop into that chair and be safe.

The furniture in this room is no worse than inharmonious, however, for we had to bring it all from downstairs. I suppose when this was used as a playroom they had to take the nursery things out, and no wonder! I never saw such ravages as the children have made here.

The wall-paper, as I said before, is torn off in spots, and it sticketh closer than a brother—they must have had perseverance as well as hatred.

Then the floor is scratched and gouged and splintered, the plaster itself is dug out here and there, and this great heavy bed which is all we found in the room, looks as if it had been through the wars.

But I don't mind it a bit—only the paper.

There comes John's sister. Such a dear girl as she is, and so careful of me! I must not let her find me writing.

She is a perfect and enthusiastic housekeeper, and hopes for no better profession. I verily believe she thinks it is the writing which made me sick!

But I can write when she is out, and see her a long way off from these windows.

There is one that commands the road, a lovely shaded winding road, and one that just looks off over the country. A lovely country, too, full of great elms and velvet meadows.

This wall-paper has a kind of sub-pattern in a different shade, a particularly irritating one, for you can only see it in certain lights, and not clearly then.

But in the places where it isn't faded and where the sun is just so—I can see a strange, provoking, formless sort of figure, that seems to skulk about behind that silly and conspicuous[9] front design.

There's sister on the stairs!

Well, the Fourth of July is over! The people are gone and I am tired out. John thought it might do me good to see a little company, so we just had mother and Nellie and the children down for a week.

Of course I didn't do a thing. Jennie sees to everything now.

But it tired me all the same.

John says if I don't pick up faster he shall send me to Weir Mitchell[10] in the fall.

But I don't want to go there at all. I had a friend who was in his hands once, and she says he is just like John and my brother, only more so!

Besides, it is such an undertaking to go so far.

I don't feel as if it was worth while to turn my hand over for anything, and I'm getting dreadfully fretful and querulous.[11]

I cry at nothing, and cry most of the time.

Of course I don't when John is here, or anybody else, but when I am alone.

And I am alone a good deal just now. John is kept in town very often by serious cases, and Jennie is good and lets me alone when I want her to.

So I walk a little in the garden or down that lovely lane, sit on the porch under the roses, and lie down up here a good deal.

I'm getting really fond of the room in spite of the wall-paper. Perhaps BECAUSE of the wall-paper.

It dwells in my mind so!

I lie here on this great immovable bed—it is nailed down, I believe—and follow that pattern about by the hour. It is as good as gymnastics, I assure you. I start, we'll say, at the bottom, down in the corner over there where it has not been touched, and I determine for the thousandth time that I WILL follow that pointless pattern to some sort of a conclusion.

I know a little of the principle of design, and I know this thing was not arranged on any laws of radiation, or alternation, or repetition, or symmetry, or anything else that I ever heard of.

It is repeated, of course, by the breadths, but not otherwise.



Looked at in one way each breadth stands alone, the bloated curves and flourishes—a kind of “debased Romanesque” with delirium tremens[12]—go waddling up and down in isolated columns of fatuity.[13]

But, on the other hand, they connect diagonally, and the sprawling outlines run off in great slanting waves of optic[14] horror, like a lot of wallowing seaweeds in full chase.

The whole thing goes horizontally, too, at least it seems so, and I exhaust myself in trying to distinguish the order of its going in that direction.

They have used a horizontal breadth for a frieze,[15] and that adds wonderfully to the confusion.

There is one end of the room where it is almost intact, and there, when the crosslights fade and the low sun shines directly upon it, I can almost fancy radiation after all,—the interminable grotesques seem to form around a common centre and rush off in headlong plunges of equal distraction.

It makes me tired to follow it. I will take a nap I guess.

I don’t know why I should write this.

I don’t want to.

I don’t feel able.

And I know John would think it absurd. But I MUST say what I feel and think in some way—it is such a relief!

But the effort is getting to be greater than the relief.

Half the time now I am awfully lazy, and lie down ever so much.

John says I musn’t lose my strength, and has me take cod liver oil and lots of tonics and things, to say nothing of ale and wine and rare meat.

Dear John! He loves me very dearly, and hates to have me sick. I tried to have a real earnest reasonable talk with him the other day, and tell him how I wish he would let me go and make a visit to Cousin Henry and Julia.

But he said I wasn’t able to go, nor able to stand it after I got there; and I did not make out a very good case for myself, for I was crying before I had finished.

It is getting to be a great effort for me to think straight. Just this nervous weakness I suppose.

And dear John gathered me up in his arms, and just carried me upstairs and laid me on the bed, and sat by me and read to me till it tired my head.

He said I was his darling and his comfort and all he had, and that I must take care of myself for his sake, and keep well.

He says no one but myself can help me out of it, that I must use my will and self-control and not let any silly fancies run away with me.

There's one comfort, the baby is well and happy, and does not have to occupy this nursery with the horrid wall-paper.

If we had not used it, that blessed child would have! What a fortunate escape! Why, I wouldn't have a child of mine, an impressionable little thing, live in such a room for worlds.

I never thought of it before, but it is lucky that John kept me here after all, I can stand it so much easier than a baby, you see.

Of course I never mention it to them any more—I am too wise,—but I keep watch of it all the same.

There are things in that paper that nobody knows but me, or ever will.

Behind that outside pattern the dim shapes get clearer every day.

It is always the same shape, only very numerous.

And it is like a woman stooping down and creeping about behind that pattern. I don't like it a bit. I wonder—I begin to think—I wish John would take me away from here!

It is so hard to talk with John about my case, because he is so wise, and because he loves me so.

But I tried it last night.

It was moonlight. The moon shines in all around just as the sun does.

I hate to see it sometimes, it creeps so slowly, and always comes in by one window or another.

John was asleep and I hated to waken him, so I kept still and watched the moonlight on that undulating[16] wall-paper till I felt creepy.

The faint figure behind seemed to shake the pattern, just as if she wanted to get out.

I got up softly and went to feel and see if the paper DID move, and when I came back John was awake.

"What is it, little girl?" he said. "Don't go walking about like that—you'll get cold."

I thought it was a good time to talk, so I told him that I really was not gaining here, and that I wished he would take me away.

"Why darling!" said he, "our lease will be up in three weeks, and I can't see how to leave before."

"The repairs are not done at home, and I cannot possibly leave town just now. Of course if you were in any danger, I could and would, but you really are better, dear, whether you can see it or not. I am a doctor, dear, and I know. You are gaining flesh and color, your appetite is better, I feel really much easier about you."

"I don't weigh a bit more," said I, "nor as much; and my appetite may be better in the evening when you are here, but it is worse in the morning when you are away!"

"Bless her little heart!" said he with a big hug, "she shall be as sick as she pleases! But now let's improve the shining hours by going to sleep, and talk about it in the morning!"

"And you won't go away?" I asked gloomily.

"Why, how can I, dear? It is only three weeks more and then we will take a nice little trip of a few days while Jennie is getting the house ready. Really dear you are better!"

"Better in body perhaps—" I began, and stopped short, for he sat up straight and looked at me with such a stern, reproachful look that I could not say another word.

"My darling," said he, "I beg of you, for my sake and for our child's sake, as well as for your own, that you will never for one instant let that idea enter your mind! There is nothing so dangerous, so fascinating, to a temperament like yours. It is a false and foolish fancy. Can you not trust me as a physician when I tell you so?"

So of course I said no more on that score, and we went to sleep before long. He thought I was asleep first, but I wasn't, and lay there for hours trying to decide whether that front pattern and the back pattern really did move together or separately.

On a pattern like this, by daylight, there is a lack of sequence, a defiance of law, that is a constant irritant to a normal mind.

The color is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing.

You think you have mastered it, but just as you get well underway in following, it turns a back-somersault and there you are. It slaps you in the face, knocks you down, and tramples upon you. It is like a bad dream.

The outside pattern is a florid<sup>[17]</sup> arabesque,<sup>[18]</sup> reminding one of a fungus. If you can imagine a toadstool in joints, an interminable<sup>[19]</sup> string of toadstools, budding and sprouting in endless convolutions<sup>[20]</sup>—why, that is something like it.

That is, sometimes!

There is one marked peculiarity about this paper, a thing nobody seems to notice but myself, and that is that it changes as the light changes.

When the sun shoots in through the east window—I always watch for that first long, straight ray—it changes so quickly that I never can quite believe it.

That is why I watch it always.

By moonlight—the moon shines in all night when there is a moon—I wouldn't know it was the same paper.

At night in any kind of light, in twilight, candle light, lamplight, and worst of all by moonlight, it becomes bars! The outside pattern I mean, and the woman behind it is as plain as can be.

I didn't realize for a long time what the thing was that showed behind, that dim sub-pattern, but now I am quite sure it is a woman.

By daylight she is subdued, quiet. I fancy it is the pattern that keeps her so still. It is so puzzling. It keeps me quiet by the hour.

I lie down ever so much now. John says it is good for me, and to sleep all I can.

Indeed he started the habit by making me lie down for an hour after each meal.

It is a very bad habit I am convinced, for you see I don't sleep.

And that cultivates deceit, for I don't tell them I'm awake—O no!

The fact is I am getting a little afraid of John.

He seems very queer sometimes, and even Jennie has an inexplicable look.

It strikes me occasionally, just as a scientific hypothesis,—that perhaps it is the paper!

I have watched John when he did not know I was looking, and come into the room suddenly on the most innocent excuses, and I've caught him several times LOOKING AT THE PAPER! And Jennie too. I caught Jennie with her hand on it once.

She didn't know I was in the room, and when I asked her in a quiet, a very quiet voice, with the most restrained manner possible, what she was doing with the paper—she turned around as if she had been caught stealing, and looked quite angry—asked me why I should frighten her so!

Then she said that the paper stained everything it touched, that she had found yellow smooches on all my clothes and John's, and she wished we would be more careful!

Did not that sound innocent? But I know she was studying that pattern, and I am determined that nobody shall find it out but myself!

Life is very much more exciting now than it used to be. You see I have something more to expect, to look forward to, to watch. I really do eat better, and am more quiet than I was.

John is so pleased to see me improve! He laughed a little the other day, and said I seemed to be flourishing in spite of my wall-paper.

I turned it off with a laugh. I had no intention of telling him it was BECAUSE of the wall-paper—he would make fun of me. He might even want to take me away.

I don't want to leave now until I have found it out. There is a week more, and I think that will be enough.

I'm feeling ever so much better! I don't sleep much at night, for it is so interesting to watch developments; but I sleep a good deal in the daytime.

In the daytime it is tiresome and perplexing.[21]

There are always new shoots on the fungus, and new shades of yellow all over it. I cannot keep count of them, though I have tried conscientiously.[22]

It is the strangest yellow, that wall-paper! It makes me think of all the yellow things I ever saw—not beautiful ones like buttercups, but old foul, bad yellow things.

But there is something else about that paper—the smell! I noticed it the moment we came into the room, but with so much air and sun it was not bad. Now we have had a week of fog and rain, and whether the windows are open or not, the smell is here.

It creeps all over the house.

I find it hovering in the dining-room, skulking in the parlor, hiding in the hall, lying in wait for me on the stairs.

It gets into my hair.

Even when I go to ride, if I turn my head suddenly and surprise it—there is that smell!

Such a peculiar odor, too! I have spent hours in trying to analyze it, to find what it smelled like.

It is not bad—at first, and very gentle, but quite the subtlest, most enduring odor I ever met.

In this damp weather it is awful, I wake up in the night and find it hanging over me.

It used to disturb me at first. I thought seriously of burning the house—to reach the smell.

But now I am used to it. The only thing I can think of that it is like is the COLOR of the paper! A yellow smell.

There is a very funny mark on this wall, low down, near the mopboard. A streak that runs round the room. It goes behind every piece of furniture, except the bed, a long, straight, even SMOOCH, as if it had been rubbed over and over.

I wonder how it was done and who did it, and what they did it for. Round and round and round—round and round and round—it makes me dizzy!

I really have discovered something at last.

Through watching so much at night, when it changes so, I have finally found out.

The front pattern DOES move—and no wonder! The woman behind shakes it!

Sometimes I think there are a great many women behind, and sometimes only one, and she crawls around fast, and her crawling shakes it all over.

Then in the very bright spots she keeps still, and in the very shady spots she just takes hold of the bars and shakes them hard.

And she is all the time trying to climb through. But nobody could climb through that pattern—it strangles so; I think that is why it has so many heads.

They get through, and then the pattern strangles them off and turns them upside down, and makes their eyes white!

If those heads were covered or taken off it would not be half so bad.

I think that woman gets out in the daytime!

And I'll tell you why—privately—I've seen her!

I can see her out of every one of my windows!

It is the same woman, I know, for she is always creeping, and most women do not creep by daylight.

I see her on that long road under the trees, creeping along, and when a carriage comes she hides under the blackberry vines.

I don't blame her a bit. It must be very humiliating to be caught creeping by daylight!

I always lock the door when I creep by daylight. I can't do it at night, for I know John would suspect something at once.

And John is so queer now, that I don't want to irritate him. I wish he would take another room! Besides, I don't want anybody to get that woman out at night but myself.

I often wonder if I could see her out of all the windows at once.

But, turn as fast as I can, I can only see out of one at one time.

And though I always see her, she MAY be able to creep faster than I can turn!

I have watched her sometimes away off in the open country, creeping as fast as a cloud shadow in a high wind.

If only that top pattern could be gotten off from the under one! I mean to try it, little by little.

I have found out another funny thing, but I shan't tell it this time! It does not do to trust people too much.

There are only two more days to get this paper off, and I believe John is beginning to notice. I don't like the look in his eyes.

And I heard him ask Jennie a lot of professional questions about me. She had a very good report to give.

She said I slept a good deal in the daytime.

John knows I don't sleep very well at night, for all I'm so quiet!

He asked me all sorts of questions, too, and pretended to be very loving and kind.

As if I couldn't see through him!

Still, I don't wonder he acts so, sleeping under this paper for three months.

It only interests me, but I feel sure John and Jennie are secretly affected by it.

Hurrah! This is the last day, but it is enough. John is to stay in town over night, and won't be out until this evening.

Jennie wanted to sleep with me—the sly thing! but I told her I should undoubtedly rest better for a night all alone.

That was clever, for really I wasn't alone a bit! As soon as it was moonlight and that poor thing began to crawl and shake the pattern, I got up and ran to help her.

I pulled and she shook, I shook and she pulled, and before morning we had peeled off yards of that paper.

A strip about as high as my head and half around the room.

And then when the sun came and that awful pattern began to laugh at me, I declared I would finish it to-day!

We go away to-morrow, and they are moving all my furniture down again to leave things as they were before.

Jennie looked at the wall in amazement, but I told her merrily that I did it out of pure spite at the vicious thing.

She laughed and said she wouldn't mind doing it herself, but I must not get tired.

How she betrayed herself that time!

But I am here, and no person touches this paper but me—not ALIVE!

She tried to get me out of the room—it was too patent![23] But I said it was so quiet and empty and clean now that I believed I would lie down again and sleep all I could; and not to wake me even for dinner—I would call when I woke.

So now she is gone, and the servants are gone, and the things are gone, and there is nothing left but that great bedstead nailed down, with the canvas mattress we found on it.

We shall sleep downstairs to-night, and take the boat home to-morrow.

I quite enjoy the room, now it is bare again.

How those children did tear about here!

This bedstead is fairly gnawed!

But I must get to work.

I have locked the door and thrown the key down into the front path.

I don't want to go out, and I don't want to have anybody come in, till John comes.

I want to astonish him.

I've got a rope up here that even Jennie did not find. If that woman does get out, and tries to get away, I can tie her!

But I forgot I could not reach far without anything to stand on!

This bed will NOT move!

I tried to lift and push it until I was lame,[24] and then I got so angry I bit off a little piece at one corner—but it hurt my teeth.

Then I peeled off all the paper I could reach standing on the floor. It sticks horribly and the pattern just enjoys it! All those strangled heads and bulbous eyes and waddling fungus growths just shriek with derision![25]

I am getting angry enough to do something desperate. To jump out of the window would be admirable exercise, but the bars are too strong even to try.

Besides I wouldn't do it. Of course not. I know well enough that a step like that is improper and might be misconstrued.



I don't like to LOOK out of the windows even—there are so many of those creeping women, and they creep so fast.

I wonder if they all come out of that wall-paper as I did?

But I am securely fastened now by my well-hidden rope—you don't get ME out in the road there!

I suppose I shall have to get back behind the pattern when it comes night, and that is hard!

It is so pleasant to be out in this great room and creep around as I please!

I don't want to go outside. I won't, even if Jennie asks me to.

For outside you have to creep on the ground, and everything is green instead of yellow.

But here I can creep smoothly on the floor, and my shoulder just fits in that long smooch around the wall, so I cannot lose my way.

Why there's John at the door!

It is no use, young man, you can't open it!

How he does call and pound!

Now he's crying for an axe.

It would be a shame to break down that beautiful door!

"John dear!" said I in the gentlest voice, "the key is down by the front steps, under a plantain leaf!"

That silenced him for a few moments.

Then he said—very quietly indeed, "Open the door, my darling!"

"I can't," said I. "The key is down by the front door under a plantain leaf!"

And then I said it again, several times, very gently and slowly, and said it so often that he had to go and see, and he got it of course, and came in. He stopped short by the door.

"What is the matter?" he cried. "For God's sake, what are you doing!"

I kept on creeping just the same, but I looked at him over my shoulder.

"I've got out at last," said I, "in spite of you and Jane. And I've pulled off most of the paper, so you can't put me back!"

Now why should that man have fainted? But he did, and right across my path by the wall, so that I had to creep over him every time!

*The Yellow Wallpaper by Charlotte Perkins Gilman is in the public domain.*

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which of the following best summarizes a central idea of the text?
  - A. Women are easily excitable and prone to both physical and mental illness.
  - B. Rest and relaxation can only help so much.
  - C. Refusing to address an issue is not the same thing as curing it.
  - D. Choosing the right home décor is important.
  
2. PART B: Which of the following passages best supports the answer to Part A?
  - A. Paragraph 10
  - B. Paragraph 35
  - C. Paragraph 84
  - D. Paragraph 142
  
3. PART A: Which of the following statements best describes the relationship between the narrator and John?
  - A. John is deeply worried for his wife and is willing to try anything to cure her.
  - B. As both husband and physician, John is very paternalistic when it comes to his wife, the narrator, treating her like a child.
  - C. The narrator loves John and trusts his judgement completely, despite the difficulties of his treatment plan.
  - D. The narrator and John deeply resent one another, though they are attempting to keep up the appearance of a happy marriage.
  
4. PART B: Which of the following quotes best supports the answer to Part A?
  - A. "John laughs at me, of course, but one expects that in marriage." (Paragraph 5)
  - B. "I get unreasonably angry with John sometimes. I'm sure I never used to be so sensitive." (Paragraph 25)
  - C. "He said we came here solely on my account, that I was to have perfect rest and all the air I could get." (Paragraph 31)
  - D. "John is away all day, and even some nights when his cases are serious." (Paragraph 42)
  
5. How does the narrator's room inform both her character and plot?
  - A. The room is essentially hidden away from the rest of the house, informing her loneliness and exacerbating her depression.
  - B. The room is on the top floor, in which she is locked away like a fairytale princess, reflecting her tendency towards whimsy and foreshadowing her eventual escape.
  - C. The room is a former nursery with bars on its windows, emphasizing her treatment as a child/prisoner and thus the eventual break from her identity as a sane adult woman.
  - D. The room is described as open and airy, contrasting her mental state and actual situation.

6. How does the story's narrative form contribute to the development of the narrator's point of view?

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7. What is the author's likely purpose for the narrator's lengthy and changing descriptions of the wallpaper?

- A. To help the reader visualize the setting in a more vivid way
- B. To suggest that the wallpaper's designs reveal visual aspects of the narrator's own life
- C. To reflect the narrator's gradual descent into insanity
- D. To reveal that there is no wallpaper, and everything the narrator sees is a figment of her imagination

8. Throughout the story the narrator uses the words "creep" and "creeping" to describe the wallpaper figure's movements. What does this word choice suggest about the narrator?

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9. PART A: By the end of the story, the narrator is convinced that:

- A. She is going to be trapped in the room forever.
- B. The house really is haunted.
- C. John is cheating on her.
- D. She is the woman living in and freed from the wallpaper.

10. PART B: What effect does the resolution have on the overall meaning of the passage?

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## Discussion Questions

**Directions:** Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.

1. Why do you think people in this period discouraged women from writing? Explain your answer.
2. Consider the restrictions the narrator faces throughout the story. What was most harmful to the narrator's sanity? Explain your answer.
3. In the context of this story, what did it mean to be a woman in 19th century America?
4. In your opinion, are the themes in this story still relevant today?

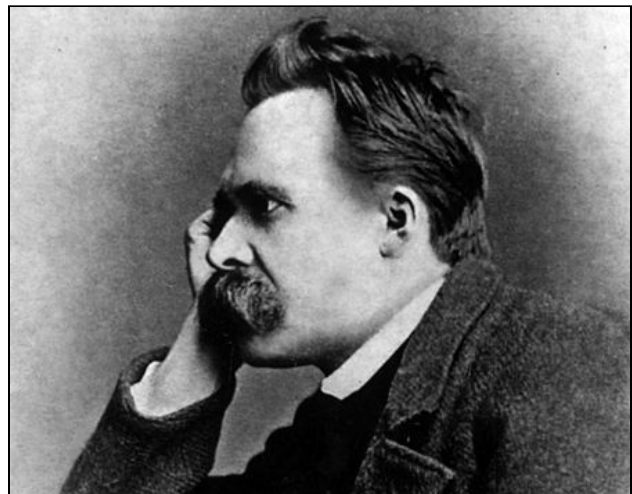
Name: \_\_\_\_\_ Class: \_\_\_\_\_

## Morality as Anti-Nature

By Friedrich Nietzsche  
1889

*Friedrich Nietzsche (1844-1900) was a German philosopher, famous for his heavy criticism of the morality propagated by Christianity. In the excerpt below from his book *Twilight of the Idols*, Nietzsche seeks to challenge, unravel and completely do away with the moral notions of his day. However, Nietzsche was not a nihilist<sup>1</sup> or a relativist<sup>2</sup>. Rather, he proposed a humanistic "life-affirming" morality that comprised every part of man: the mind and the body, the animalistic and the divine. As you read, think about where our moral notions come from. Which aspects of our human nature do we suppress? Which do we embrace?*

- [1] All passions<sup>3</sup> have a phase when they are merely disastrous, when they drag down their victim with the weight of stupidity—and a later, very much later phase when they wed the spirit, when they "spiritualize" themselves. Formerly, in view of the element of stupidity in passion, war was declared on passion itself, its destruction was plotted; all the old moral monsters are agreed on this: *il faut tuer les passions*.<sup>4</sup> The most famous formula for this is to be found in the New Testament, in that Sermon on the Mount, where, incidentally, things are by no means looked at from a height. There it is said, for example, with particular reference to sexuality: "If thy eye offend thee, pluck it out." Fortunately, no Christian acts in accordance with this precept.<sup>5</sup> Destroying the passions and cravings, merely as a preventive measure against their stupidity and the unpleasant consequences of this stupidity—today this itself strikes us as merely another acute form of stupidity. We no longer admire dentists who "pluck out" teeth so that they will not hurt any more.



*"Nietzsche" by Walter Kaufmann is in the public domain.*

To be fair, it should be admitted, however, that on the ground out of which Christianity grew, the concept of the "spiritualization of passion" could never have been formed. After all, the first church, as is well known, fought against the "intelligent" in favor of the "poor in spirit." How could one expect from it an intelligent war against passion? The church fights passion with excision<sup>6</sup> in every sense: its practice, its "cure," is castratism<sup>7</sup>. It never asks: "How can one spiritualize, beautify, deify<sup>8</sup> a craving?" It has at all times laid the stress of discipline on extirpation<sup>9</sup> (of sensuality, of pride, of the lust to rule, of avarice<sup>10</sup>, of vengefulness). But an attack on the roots of passion means an attack on the roots of life: the practice of the church is hostile to life.

1. Nihilist (noun): one who rejects all religious and moral principles in the belief that life is meaningless
2. Relativist (noun): one who believes that points of view have no absolute truth or validity, having only relative, subjective value according to differences in perception and consideration
3. **Passions (noun):** in this context, strong emotions or desires
4. "We must kill passion." (French)
5. **Precept (noun):** a rule that governs behavior
6. **Excision (noun):** cutting out, surgical removal
7. Here, Nietzsche figuratively refers to Church policies of abstinence and general repression of sexuality.
8. **Deify (verb):** to make holy, or godlike

The same means in the fight against a craving—castration, extirpation—is instinctively chosen by those who are too weak-willed, too degenerate<sup>11</sup>, to be able to impose moderation on themselves; by those who are so constituted that they require *La Trappe*<sup>12</sup>, to use a figure of speech, or (without any figure of speech) some kind of definitive declaration of hostility, a cleft between themselves and the passion. Radical means are indispensable only for the degenerate; the weakness of the will—or, to speak more definitely, the inability not to respond to a stimulus—is itself merely another form of degeneration. The radical hostility, the deadly hostility against sensuality, is always a symptom to reflect on: it entitles us to suppositions<sup>13</sup> concerning the total state of one who is excessive in this manner.

This hostility, this hatred, by the way, reaches its climax only when such types lack even the firmness for this radical cure, for this renunciation<sup>14</sup> of their “devil.” One should survey the whole history of the priests and philosophers, including the artists: the most poisonous things against the senses have been said not by the impotent<sup>15</sup>, nor by ascetics<sup>16</sup>, but by the impossible ascetics, by those who really were in dire need of being ascetics.

- [5] The spiritualization of sensuality is called love: it represents a great triumph over Christianity. Another triumph is our spiritualization of hostility. It consists in a profound appreciation of the value of having enemies: in short, it means acting and thinking in the opposite way from that which has been the rule. The church always wanted the destruction of its enemies; we, we immoralists and Antichristians, find our advantage in this, that the church exists. In the political realm too, hostility has now become more spiritual—much more sensible, much more thoughtful, much more considerate. Almost every party understands how it is in the interest of its own self-preservation that the opposition should not lose all strength; the same is true of power politics. A new creation in particular—the new *Reich*<sup>17</sup>, for example—needs enemies more than friends: in opposition alone does it feel itself necessary, in opposition alone does it become necessary.

Our attitude to the “internal enemy” is no different: here too we have spiritualized hostility; here too we have come to appreciate its value. The price of fruitfulness is to be rich in internal opposition; one remains young only as long as the soul does not stretch itself and desire peace. Nothing has become more alien to us than that desideratum<sup>18</sup> of former times, “peace of soul,” the Christian desideratum; there is nothing we envy less than the moralistic cow and the fat happiness of the good conscience. One has renounced the great life when one renounces war.

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9. **Extirpation (noun):** destruction, removal
  10. **Avarice (noun):** greed
  11. **Degenerate (adjective):** lacking moral fiber
  12. La Trappe is a Roman Catholic religious order of monks who practice extreme self-restraint.
  13. **Suppositions (noun):** assumptions, conclusions
  14. **Renunciation (noun):** rejection
  15. **Impotent (adjective):** unable to have sex
  16. **Ascetics (noun):** a group of Christians who completely rejected physical comfort and pleasure, sometimes even inflicting discomfort and pain on themselves.
  17. Reich is German for realm or empire.
  18. **Desideratum (noun):** something that is needed or wanted



In many cases, to be sure, “peace of soul” is merely a misunderstanding—something else, which lacks only a more honest name. Without further ado or prejudice, a few examples. “Peace of soul” can be, for one, the gentle radiation of a rich animality<sup>19</sup> into the moral (or religious) sphere. Or the beginning of weariness, the first shadow of evening, of any kind of evening. Or a sign that the air is humid, that south winds are approaching. Or unrecognized gratitude for a good digestion (sometimes called “love of man”). Or the attainment of calm by a convalescent<sup>20</sup> who feels a new relish in all things and waits. Or the state which follows a thorough satisfaction of our dominant passion, the well-being of a rare repletion. Or the senile<sup>21</sup> weakness of our will, our cravings, our vices. Or laziness, persuaded by vanity to give itself moral airs. Or the emergence of certainty, even a dreadful certainty, after long tension and torture by uncertainty. Or the expression of maturity and mastery in the midst of doing, creating, working, and willing—calm breathing, attained “freedom of the will.” Twilight of the Idols<sup>22</sup>—who knows? Perhaps also only a kind of “peace of soul.”

I reduce a principle to a formula. Every naturalism in morality—that is, every healthy morality—is dominated by an instinct of life, some commandment of life is fulfilled by a determinate canon of “shalt” and “shalt not”; some inhibition and hostile element on the path of life is thus removed. Anti-natural morality—that is, almost every morality which has so far been taught, revered, and preached—turns, conversely, against the instincts of life: it is condemnation of these instincts, now secret, now outspoken and impudent<sup>23</sup>. When it says, “God looks at the heart,” it says “no” to both the lowest and the highest desires of life, and posits God as the enemy of life. The saint in whom God delights is the ideal eunuch.<sup>24</sup> Life has come to an end where the “kingdom of God” begins.

Once one has comprehended the outrage of such a revolt against life as has become almost sacrosanct<sup>25</sup> in Christian morality, one has, fortunately, also comprehended something else: the futility, apparentness, absurdity, and mendaciousness<sup>26</sup> of such a revolt. A condemnation of life by the living remains in the end a mere symptom of a certain kind of life: the question whether it is justified or unjustified is not even raised thereby. One would require a position outside of life, and yet have to know it as well as one, as many, as all who have lived it, in order to be permitted even to touch the problem of the value of life: reasons enough to comprehend that this problem is for us an unapproachable problem. When we speak of values, we speak with the inspiration, with the way of looking at things, which is part of life: life itself forces us to posit values; life itself values through us when we posit values. From this it follows that even that anti-natural morality which conceives of God as the counter-concept and condemnation of life is only a value judgment of life—but of what life? Of what kind of life? I have already given the answer: of declining, weakened, weary, condemned life. Morality, as it has so far been understood—as it has in the end been formulated once more by Schopenhauer<sup>27</sup>, as “negation of the will to life”—is the very instinct of decadence<sup>28</sup>, which makes an imperative of itself. It says: “Perish!” It is a condemnation pronounced by the condemned.

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19. **Animality (noun):** primal, basic part of human nature, animal instincts and desires

20. **Convalescent (noun):** someone recovering from an illness

21. **Senile (adjective):** showing a decline or deterioration of physical strength or mental functioning

22. **Idol (noun):** an image of a deity other than God

23. **Impudent (adjective):** not showing due respect; impertinent

24. **Eunuch (noun):** a castrated, abstinent man

25. **Sacrosanct (adjective):** holy

26. **Mendaciousness (noun):** dishonesty

27. Arthur Schopenhauer (1788-1860) was a German, atheistic philosopher who had significant impact on Nietzsche's ideas. He was known for characterizing the phenomenal world, and consequently all human action, as the product of a blind, insatiable, and malignant metaphysical will.

28. **Decadence (noun):** moral or cultural decline as characterized by excessive indulgence in pleasure or luxury

[10] Let us finally consider how naive it is altogether to say: "Man ought to be such and such!" Reality shows us an enchanting wealth of types, the abundance of a lavish play and change of forms—and some wretched loafer of a moralist comments: "No! Man ought to be different." He even knows what man should be like, this wretched bigot and prig<sup>29</sup>: he paints himself on the wall and comments, "*Ecce homo!*"<sup>30</sup> But even when the moralist addresses himself only to the single human being and says to him, "You ought to be such and such!" he does not cease to make himself ridiculous. The single human being is a piece of fatum<sup>31</sup> from the front and from the rear, one law more, one necessity more for all that is yet to come and to be. To say to him, "Change yourself!" is to demand that everything be changed, even retroactively.<sup>32</sup> And indeed there have been consistent moralists who wanted man to be different, that is, virtuous—they wanted him remade in their own image, as a prig: to that end, they negated the world! No small madness! No modest kind of immodesty!

Morality, insofar as it condemns for its own sake, and not out of regard for the concerns, considerations, and contrivances<sup>33</sup> of life, is a specific error with which one ought to have no pity—an idiosyncrasy<sup>34</sup> of degenerates which has caused immeasurable harm.

We others, we immoralists, have, conversely, made room in our hearts for every kind of understanding, comprehending, and approving. We do not easily negate; we make it a point of honor to be affirmers. More and more, our eyes have opened to that economy which needs and knows how to utilize everything that the holy witlessness of the priest, the diseased reason in the priest, rejects—that economy in the law of life which finds an advantage even in the disgusting species of the prigs, the priests, the virtuous. What advantage? But we ourselves, we immoralists, are the answer.

*Morality as Anti-Nature by Friedrich Nietzsche is in the public domain.*

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29. **Prig (noun):** a self-righteously moralistic person who behaves as if superior to others

30. "*Behold Man!*" (Latin Phrase). This is the title of a famous painting of Christ—Nietzsche employs this phrase both to describe the actions of the moralist and accuse Christians of being the worst moralists of all.

31. Fate, destiny (Latin)

32. **Retroactively (adverb):** working from back to front, from present to past

33. **Contrivances (noun):** things that come about

34. **Idiosyncrasy (noun):** something strange, unusual or quirky

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: One of the central ideas of the text is that morality as it is taught to society goes against our human nature. Which of the following best states another central idea of the text? [RI.2]
  - A. Humanity should not be governed by any morality; humans should indulge in whatever impulses come naturally to them.
  - B. Those who purport to be moralists often behave the least morally.
  - C. Passions and desires should be avoided in order to achieve moral perfection.
  - D. To live “morally” – or according to Christian dogma – is to devalue life.
  
2. PART B: Which of the following quotations best supports the answer to Part A? [RI.1]
  - A. “Destroying the passions and cravings, merely as a preventive measure against their stupidity and the unpleasant consequences of this stupidity—today this itself strikes us as merely another acute form of stupidity.” (Paragraph 1)
  - B. “An attack on the roots of passion means an attack on the roots of life: the practice of the church is hostile to life.” (Paragraph 2)
  - C. “Every naturalism in morality—that is, every healthy morality—is dominated by an instinct of life.” (Paragraph 8)
  - D. “But even when the moralist addresses himself only to the single human being and says to him, “You ought to be such and such!” he does not cease to make himself ridiculous.” (Paragraph 10)
  
3. According to Nietzsche, who is the main culprit of Anti-Natural morality? [RI.3]
  - A. The Christian church
  - B. The degenerates of society
  - C. The anti-moralists
  - D. Those who succumb to passion
  
4. PART A: What does the word “witlessness” mean as it is used in paragraph 12? [RI.4]
  - A. Compassion
  - B. Stupidity
  - C. Devoutness
  - D. Repulsion
  
5. PART B: Which phrase from the paragraph best supports the answer to Part A? [RI.1]
  - A. “room in our hearts”
  - B. “holy”
  - C. “diseased reason”
  - D. “disgusting species”

6. In paragraph 7, Nietzsche begins the majority of his sentences with the word “Or...” [RI.5]  
Why is this structure effective in helping Nietzsche make his argument?
- A. It emphasizes which notions of “peace of soul” are most misunderstood.
  - B. It proposes a multitude of alternative ways to view the notion of “peace of soul.”
  - C. It contrasts Nietzsche’s conception of “peace of soul” with that of other philosophers.
  - D. It criticizes the numerous ways in which humanity is inherently weak and aggressive.
7. Much of this excerpt focuses on Nietzsche’s criticisms of religion and society; [RI.2]  
however, toward the end of the essay he discusses an alternative morality.  
Paraphrase these ideas on the lines below, using evidence from the text in your response.

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## Discussion Questions

**Directions: Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.**

1. What exactly are the immoralists? Are they bad, or “immoral” people?
2. According to this passage, do you think Nietzsche wanted to do away with the concept of right and wrong?
3. Our society tends to value the individual and her or his experiences. However, certain natural physical appetites and pleasures are viewed as negative. Do we, in our modern society, want to do away with “passion?” Do we tend to be moralists, immoralists, or something in between?
4. Nietzsche heavily critiques the Church. He seems to think that the Church encourages, and forces people to reject their humanity. What do you think Nietzsche would have to say about the Church today? In your opinion, are his criticisms still valid?
5. What are your thoughts on the ideas expressed in the final paragraph? In your opinion, are Nietzsche’s ideas of “immorality” superior? Can one proclaim to make “room in our hearts for every kind of understanding, comprehending, and approving,” while simultaneously renouncing the ideas behind Christian morality?

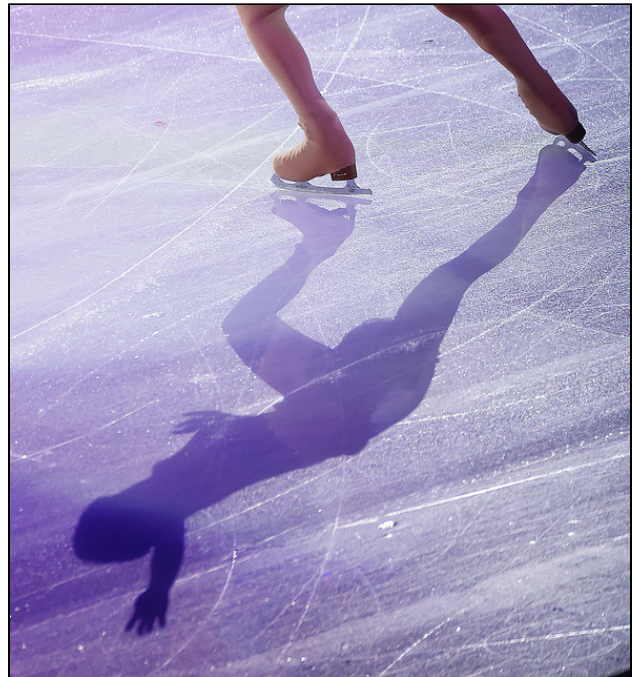
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# The Tonya Harding and Nancy Kerrigan Scandal

By Jessica McBirney  
2018

*One of the greatest scandals in sports history is the attack on figure skater, Nancy Kerrigan, in 1994 and the suspicion that surrounded fellow skater, Tonya Harding. In this informational text, Jessica McBirney explains the details of the attack and the dramatic investigation that followed. As you read, take notes on how the public viewed Tonya Harding and Nancy Kerrigan.*

- [1] On January 6, the figure skater Nancy Kerrigan had just finished one of her final practices before the beginning of the 1994 U.S. Figure Skating Championships. She knew that if she performed well, she would get to represent the United States at the Winter Olympics in Norway. Kerrigan was a favorite among the judges and the public. She felt confident as she left the ice at the Cobo Arena in Detroit, grabbing her jacket and a bottle of water, attaching her skate guards to her blades. Camera footage captured Kerrigan as she walked to the changing room. She parted the blue curtains and disappeared. The cameraman didn't plan on following her — not until he heard what he would later describe as "blood-curdling screams." He raced into the corridor, camera still rolling, and found Kerrigan curled on the floor. She clutched her knee as she cried, "Why, why, why me?" She described, through tears, how a man had jumped from behind the curtain and struck her just above the knee with a big, black baton before fleeing the scene.



"Figure Skating Queen YUNA KIM" by { QUEEN YUNA } is licensed under CC BY-ND 2.0

This was a prelude<sup>1</sup> to one of the biggest sports scandals in American history. TV stations around the world played the footage for their viewers. A manhunt ensued, and as everyone searched for an offender to blame for the attack, the eyes of the nation turned to Kerrigan's teammate and top competitor: Tonya Harding.

Could it be that this sudden, seemingly random attack was actually orchestrated?<sup>2</sup>

1. an action or event serving as an introduction for something  
2. **Orchestrate (verb):** to arrange the elements of a situation to get the desired result

## Parallel Lives

Both Tonya Harding and Nancy Kerrigan had dedicated their lives to figure skating from a very young age. **Nancy Kerrigan** was raised in Stoneham, Massachusetts. Her family didn't have huge amounts of money, but they supported her dream of becoming a skater. Her father, a welder, sometimes worked three jobs to make ends meet. She won her first skating competition at age nine, and over the next several years, she gained national attention by winning medals in national and international competitions. Gold medals, however, always eluded<sup>3</sup> her. She struggled with some of the most technical skating requirements and sometimes let her nerves interfere with her performance.

- [5] **Tonya Harding** also came from a family with little money. She began skating at age three. Her mother hand-sewed her competition costumes because she could not afford to buy them. Harding enjoyed skating, but she also enjoyed outdoor activities with her father, such as hunting, drag racing, and fixing cars. Despite the financial struggles and a difficult family situation, Harding knew she was meant to be a skater; she dropped out of high school in her sophomore year to train full-time. In 1991, she had her breakthrough when she became the second woman ever to land a triple axel jump<sup>4</sup> in an international competition. She placed first in the 1991 U.S. Championships, although she struggled to maintain her top position in the years between this and the 1994 Championship.

## Opposite Public Personas

Despite their similar backgrounds, the public had very different views of the two women. Harding may have won more medals, but Kerrigan was the media darling of American figure skating. Her graceful style and demeanor fit well with the image people believed figure skaters should resemble. She gathered corporate sponsorships, from Campbell's Soup to Revlon cosmetics to Reebok apparel. Harding, meanwhile, gained the reputation of being an athletic tomboy who had fought her way to the top. She was an outsider and didn't attract any sponsorships. Harding once said of Kerrigan, "She was a great skater and I was a great skater, but she was treated like this queen."

## The Attack

The unwitting rivalry came to a head that fatal night in Detroit during the 1994 U.S. Figure Skating Championships. Only two female skaters could go on to represent the U.S. in the 1994 Winter Olympics. Harding and Kerrigan were both expected to do well in the national championships, but nothing was guaranteed. It is little wonder, then, that when Kerrigan was attacked during the final days of training, she yelled not just out of pain but frustration, "Why me?" It was an attack, seemingly without cause, on the brink of one of the most important moments of her career. This led to another question to be asked: Why now?

Fortunately, her knee was not seriously injured, but it was bruised badly enough that she could not compete in the championship. Harding skated beautifully and walked away with first place and a spot on the Olympic team.

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3. **Elude** (*verb*): to fail to be attained by someone

4. a jump with a forward takeoff, giving the skater an extra ½ rotation in the air

## An Arrest

A few days after the incident, the FBI arrested the attacker. Shane Stant, a bulky, imposing man from California, had no connection to Kerrigan or Harding at all. The story didn't quite make sense. But then Stant confessed and told the FBI why he had carried out the attack; he had been hired by Tonya Harding's ex-husband, Jeff Gillooly.

- [10] Gillooly had wanted to break Kerrigan's leg so she could not compete in the Olympics, but Stant had failed to complete the task. Both men were arrested and jailed, along with co-conspirators Derrick Smith and Shawn Eckhardt, who was Harding's bodyguard. During questioning, all of the men claimed that Harding had joined them in planning the attack. Their claim was shocking. Would Harding really go to such lengths just to further her career?

## "One of the biggest scandals in American sports history"

The media seized on this unexpected story. Reporters followed Harding everywhere she went, begging for comments, hiding outside her house, and even digging through her trash. Kerrigan's every move was also followed by the news reporters and camera crews. She appeared on the cover of magazines like *TIME* and *Newsweek*. Hundreds of pages of press were dedicated to the two women. It was the perfect opportunity for the media to complete the caricatures<sup>5</sup> they had begun building for each woman: Tonya Harding, the scrappy, disadvantaged athlete who fought for everything she thought she deserved; and Nancy Kerrigan, the elegant, natural performer who had now, in the media's eyes, become a victim of ruthless ambition.

Harding denied all involvement in the attack. She told news reporters that she had been terrified when she first got word of the incident, worried that the hitman might come after her, too. Perhaps not surprisingly, few people believed her.

The intrigue continued when the committee decided that Kerrigan deserved the other slot on the Olympic team. She had recovered enough to skate in time for the big event. Harding and Kerrigan, as both teammates and competitors (as well as "enemies" now, according to public perception), travelled to Norway to compete on the world stage. And the world was certainly watching. Over four-hundred members of the press crammed into the practice rink in the days leading up to their Olympic performance.

Kerrigan skated her best show yet and won the silver medal. Harding, thrown off by a last-minute difficulty with the laces on her skate, came in eighth. Their event is still one of the most-watched telecasts in American history.

## Fall-out

- [15] It is still unclear whether Harding was involved in planning the attack. Gillooly maintained that Harding had not only known about the attack, she had given the go-ahead to carry it out. Harding denied his accusations. She told the authorities that though she had known nothing about the plan to assault Kerrigan, she did delay reporting the details after discovering that Gillooly was behind the attack.

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5. a picture or description of someone in which certain characteristics are exaggerated



Harding plead guilty to conspiring to hinder a prosecution and was sentenced with a \$100,000 fine and 500 hours of community service. She still maintained that she knew nothing of the attack before it happened, but the United States Figure Skating Association (USFSA) saw it differently. She received a lifetime ban from the USFSA and was stripped of her 1st place title from the 1994 U.S. Championships.

Harding's skating career was over. But she did not leave the public eye. She appeared as a judge on a handful of skating television shows and acted in a few low-budget films. Later, she had a brief and moderately successful career in boxing. Health problems forced her to retire and embrace a life away from the spotlight. Since the early 2000s, she has worked as a welder, painter, and hardware sales clerk in Washington state.

## Trial by media?

The Winter Olympics rarely draws public attention beyond the two weeks it is televised every four years. And yet, even today, people still talk about Nancy Kerrigan and Tonya Harding. The media coverage made it about more than sports. In tabloids and news features, Kerrigan and Harding found themselves the subjects of a universal story about competition, ambition, victimhood, and justice.

The mass appeal of this narrative is easy to see. The rivalry between Kerrigan and Harding became a pop culture trope.<sup>6</sup> Sitcoms, like *Seinfeld*, leaned on the narrative to crack relatable jokes to their audiences. And more than 23 years after the attack, the 2017 Hollywood blockbuster movie *I, Tonya* revived the story once again. Harding briefly re-appeared for TV interviews in anticipation of the movie. She reminded the public that, despite the singular narrative now ingrained in our collective consciousness, she maintains her innocence.

"The Tonya Harding and Nancy Kerrigan Scandal" by Jessica McBirney. Copyright © 2018 by CommonLit, Inc. This text is licensed under CC BY-NC-SA 2.0.

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6. a common or overused theme or device

## Text-Dependent Questions

**Directions:** For the following questions, choose the best answer or respond in complete sentences.

1. PART A: Which statement best expresses the central idea of the text?
  - A. Despite Harding's denial of being a part of the attack on Kerrigan, ample evidence has proven that she helped carry out the attack.
  - B. The attack on Kerrigan put both her and Harding in the national spotlight and further solidified the public's opinions about both skaters.
  - C. Both Kerrigan and Harding's lives were ruined by the incident, as neither of them reached their true potential as skaters.
  - D. Harding's attack on Kerrigan shocked the nation, as it showed what athletes were willing to do to be the best.
  
2. PART B: Which detail from the text best supports the answer to Part A?
  - A. "Why me? It was an attack, seemingly without cause, on the brink of one of the most important moments of her career." (Paragraph 7)
  - B. "Hundreds of pages of press were dedicated to the two women. It was the perfect opportunity for the media to complete the caricatures they had begun building for each woman" (Paragraph 11)
  - C. "She told the authorities that though she had known nothing about the plan to assault Kerrigan, she did delay reporting the details after discovering that Gillooly was behind the attack." (Paragraph 15)
  - D. "Harding's skating career was over. But she did not leave the public eye. She appeared as a judge on a handful of skating television shows and acted in a few low-budget films." (Paragraph 17)
  
3. How does paragraph 6 contribute to the development of ideas in the text?
  - A. It emphasizes how the public had already established opinions about both skaters, with Harding being the one they thought less of.
  - B. It shows how Harding was bitter and resentful toward Kerrigan and likely to attempt to remove her from the competition.
  - C. It provides other examples in which Harding was willing to do whatever was necessary to be the best skater.
  - D. It illustrates Kerrigan as the better skater and better received by the public and that Harding needed her out of the way.
  
4. What is the author's main purpose in the text?
  - A. to prove that Harding played an undeniable role in Kerrigan's attack
  - B. to show how Harding has suffered because of the scandal that took place
  - C. to explore the incident between Harding and Kerrigan and how the nation responded
  - D. to discuss how both Harding and Kerrigan's lives were changed by the attack

5. How has intrigue around the Harding and Kerrigan scandal developed over time? Cite evidence from the text in your response.

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## Discussion Questions

**Directions:** Brainstorm your answers to the following questions in the space provided. Be prepared to share your original ideas in a class discussion.

1. In the text, the author discusses how Tonya Harding learned about Jeff Gillooly's actions but didn't immediately report him. What do you think motivated Harding to withhold this information? Do you think it would have made Harding's innocence more believable if she had come forward sooner?
2. How do you think the media shaped the public's perception of Tonya Harding and Nancy Kerrigan? How did this influence their opinions of both skaters when Kerrigan was attacked? Can you think of other ways that the media shapes our views of the world around us?







